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seems clearer, and the sunshine freer, when it is gone.

The red leaves drift and float, and waft away on a wandering breeze, and pile in the windings of the long sunny road; but they give back no rustle to the tread of feet that pass down the old remembered way. Who is this shade that stalks tall and spectral through my fancy—who goes so silently, and never bends one glance aside, as he passes under the maple trees? The sunshine and the bright October day are gone, and blue midnight wraps the world. The stars stand in their white clustered ranks, keeping watch above the lonely hills; the broad full moon shines down into the valley, and fills it with light, like a cup, to the very rim of the encircling mountain chain. One star lies softly on the brow of the black Dome, and the Pleiades are tangled in the dark maple boughs, as I walk with Bessie down the long white road, and the tall dark shadow is at our side. The red light of his pipe burns up a moment, and shows me the clear sharp lines of the pale face, its solemn strength and sweetness, and the deep blue silence of the eyes that look so far away. If he speaks, I do not hear it—he is always a shadow, silent and unapproachable, and is always passing away, with his serene face white and calm, and never looks aside. He lingers longest of all the shadows that have faded—but he too is gone at last, and I stretch out no recalling hand.

Two shades come hand in hand, and look at me with the same dark eyes, earnest and deep. The others vanish with the breath of the South wind, but they stay by my side, faithful through fancies and realities; and are of my world, whether the green leaves rustle in the sun, or the snow lies on these hills. They sit beside me under the maples and watch the shadows of our summer glide away—Bessie with her grave brown eyes, and he, "the beloved," as his old Hebrew name has it, not in vain. The strange dream-pictures flash and waver; old faces and young; Nellie's black eyes, with their wild gleam of tawny gold, going side by side with Elaine's fair baby-face, and her curls, woven of the July sunshine. Even one ominous black straw hat starts from the realm of shades, and at the voice that issues from its depths, the train of shadows vanishes. Our minstrels, our artists, and our solitary critic, have passed away—pass with them, priestess of the sciences, and trouble my dreams no more!

Have they gone, all my cherished shadows? the summer has faded with them, and the brown autumn brings its memories with the falling, drifting leaves. Sweet memories of rest and calm, of happiness and peace, under the golden noons, and the rosy dying sunsets, and the silver silence of midnight stars; memories tender and bright; of beauty and harmony, that, once known, are mine forever, and cannot be taken away.

And so farewell, my dreams in the long sweet summer—my days too bright to keep! I have seen the last, and I have come back to life and reality; with a sigh, and a smile that is sadder than a tear, for some of the shadows that I have watched pass by.

MINETTE.

Julian Romea is appointed director of Madrid's musical conservatory, and Barbieri, a composer there, lately received from that city's artillery's garrison corps, an elegant *baton*, made of precious stuff, to recompense his aid in their musical solemnity to honor their patron Saint.

BELLINI.

BY ARTHUR POUGHIN.

Translated from the French by MARGARET CECILIA CLEVELAND.

III.

Behold Bellini at Naples, and notwithstanding the real sorrow which he felt in being separated from his family for an indefinite time, the thought of fulfilling his vows, comforted him. Before his departure he had received from divers persons in Catena, recommendations to the Duke de Noja, Governor of the Conservatoire of San Sebastians (also called San Pietro a Majella), of which the great artist called Nicholas Zingarelli was the effective director. But his talent was his best recommendation, and at the end of a brilliant examination, he was received into this celebrated establishment.

When Bellini entered the Conservatoire, Mercadante had scarcely left it, and had preluded to his future dramatic success by the composition of several cantatas, executed at San Carlos. His only school-fellows then, (if we except M. Carlo Conti, a distinguished musician, and the brothers Luigi and Federico Ricci, the authors, so happily inspired of Crispino e la Comare), were some young artists who have never emerged from obscurity, such as Anselmo Dezio, Gianni, Tonetti, Perugini, Marras, and others.

At first his studies progressed without showing any special or determined vocation; he studied vocal music, and instrumental, without drawing any particular attention upon himself, and without elevating, as might have been expected, his personality from the mass of the young pupils at the Conservatoire. It is only from the moment that he attempted composition that his first success is dated. He passed two years under the direction of Tritto, who made him go through a complete course of counterpoint, after which he passed into the class of Zingarelli.

From this time, he worked with veritable ardor. Already, at the close of a *concours*, he found himself accorded the title of *maestrino*, a dignity reserved for the most studious pupils of the Conservatoire, and which corresponds to what we call in France *répétiteur*; those who are honored with it, give three times a week a lesson to those less advanced than themselves. A little later, he was promoted to the rank of *primo maestrino*, a situation purely honorary, which consists in overlooking the studies of the scholars, the lessons given by the simple *maestrino*, and to exercise over all a kind of moral, familiar, and affectionate authority.

For the rest, by the effect of his frank nature, expansive and ultra-sensitive, by the gentleness and amenity of his character, by the exquisite distinction of his manners, Bellini drew upon himself the affection, esteem, and sympathy of all; professors and pupils felt themselves drawn towards him; and Zingarelli, at this time almost seventy years old, expressed for the young *maestrino*, a tenderness quasi-paternal. The latest information gathered upon this matter by the lawyer-Ciconetti authorizes us to affirm that there was absolutely no foundation for the pretended severity exercised by Zingarelli upon Bellini, and that on the contrary he always treated him in a manner like a son.

One must believe, however, that, either the genius of Bellini, plunged and almost lost in reveries

and contemplation, remained restive to the instructions that he received, or that the standard of learning, at present so low, had begun to decline considerably at that time in the Conservatoire, for Bellini was never a learned musician—far from that! although in addition to the lessons of Tritto and Zingarelli, he had also studied counterpoint with Raimondi and Carlo Conti. His best study would certainly have been the one which he undertook, in imitation of Rossini, and which consisted in putting in score the quartettes of Hayden and Mozart, a truly laborious work, if we only consider the purely mechanical part, but which gives to the attentive scholar an opportunity of observing the beauties of style and composition, and the admirable accuracy of the great masters. Unfortunately Bellini had not the courage to accomplish the task he had imposed upon himself, and abandoned it when scarcely commenced. In reality that which constituted the best part of his musical education was the reading of the works of Hayden and Mozart, of Durante and Jomelli, above all those of Pergolase, for which he unreservedly expressed his admiration, and with whom his heart sympathized completely.

Nevertheless he composed considerably; and already sent to his family several essays, among which was a mass that was executed at Catena in the church of *St. Francois d'Assise*, on the occasion of the fête of the Emperor of Austria. Soon after he composed several pieces of instrumental music, as many as fifteen overtures or symphonies (1) three masses *à grand orchestre*, a *Dixit Dominus*, a *Tantum ergo*, a *Magnificat*, litanies, etc.

De La Fage, that erudite and competent critic, has taken the pains to examine some of Bellini's orchestral pieces; here is what he says in the notice which he has written of the composer; all who have doubted the ability of Bellini, in orchestration and instrumentation, will easily believe his word:

"I have had the opportunity to examine two or three of these pieces: they are not even of a passable mediocrity. Everything favors the belief that Bellini was aware that this style did not suit him; for, in many of his operas, he has put himself quite at his ease in this respect by entirely dispensing with any thing like an *overture*. He had an excuse for this proceeding, certainly convenient, in the indulgence of the public, which did not exact it of him, and the unfortunate attempt in the overture to *Norma*, where he presents the spectacle of a feeble child consuming itself in futile efforts to reach a point, which, placed beyond its reach, seems to recede each time that the child approaches it."

To be continued.

MUSICAL GOSSIP.

La France Musicale gives an elaborate description of a new theatre at Florence, called "Il Teatro Rossini" which is also styled "Royal" to give it éclat with Victor Emmanuel's court followers, by performance of "La Cenerentola" and "Il Diavolo Zeppe" for ballet sauce or desert. Urania Feralde a very beautiful person, gave Cinderella personal, vocal, and dramatic attraction notwithstanding she then appeared in opera for the first time. Her great success there and splendid contralto voice encourage great hopes for a still more brilliant future, in grand tragic roles many thousand times more difficult. The rondo finale gained her immense honors.

A worthy successor to Gardoni and Giuglini

was then found, in Piazza a young tenor or tenorino, his voice having sufficient power, virility, sympathy of tone and his method being that prescribed by Italia's purest school.

The Magnifico found a fitting representative in Giacomelli who is both vocally and histrionically esteemed in Florence and then received earnest proof that his prestige had been increased by its performance. In the duet known in English as "Sir! A secret most important, must I now declare," he with Massimiliano an excellent basso, made a furor even surpassing that excited by his "Miei rampolli femminini." The secondary parts were also well given and the orchestra performed their duty admirably, so that all went merrily as a marriage bell, to honor Rossini in his newly christened theatre and his old time opera.

Subventions to opera houses in France now undergo sharp discussion, but public opinion favors them, as essential to maintenance of good performance.

At Baden on the last performance of "Crispino e la Comare" there were remarkable demonstrations of public enthusiasm towards Mlle. Vitali, its heroine, and Zucchini, Nicolini, Agnesi, Mercuriali and Vestri, shared among them what surplus remained, after surfeiting her with eulogies and floral tokens of delight.

"Don Pasquale" afforded Delle-Sedie a chance to glean a few sheafs from Baden's harvest of applause, while Vitali, Nicolini, Zucchini and the cornet-piston solo by Leloup were hugely admired. "Martha" with Gardoni and "Cenerentola" wound up a brilliant season in that fashionable resort.

"L'Academie"—Paris—still prospers with "Don Juan" and "L'Africaine," which seem to bear a charmed life and fascinate that fickle city more and more by each repetition.

"Mephistophiles" in "Faust" was recently essayed by two aspirants for high fame, at "Le Lyrique." One—Byron d'Orgeval—showed good study and musical attainment but lacked vocal force; the other—Cazaux—made a decided hit and is pronounced a great loss to "L'Academie," while "Le Lyrique" has made in him a grand acquisition. The vocal and dramatic requirements of that role were fully met, except passages in the serenade which run too high for average bass voices. Mme. Carvalho renewed her accustomed favor in Marguerite's role and Mlle. Cornelis really charmed as Siebel, the choruses and instrumentation were admirably given, but one horrid blot appeared in an otherwise faultless picture, as Montjauze proved utterly incompetent to Faust's music, in all respects.

Leo Delibes would seem to be laboring with a three act opera for L'Opera Comique.

Emmy La Grua—Bagier's prima donna at Les Italiens chose "Norma" for her *reentree* to follow Adelina Patti's "La Sonnambula," *tout suite*.

Offenbach withdrew at the last moment his new works from "Les Bouffes—Parisiens," and Ugalde who undertook with her *mari*—Varcollier—its management, were fain to fall back upon "Orpheus aux Enfers."

Olivier Metra, a favorite composer and well esteemed conductor of the "Jardin Mabille" and "Chateau de Fleurs," will conduct the "Menu-Plesirs" orchestra, this season.

Hamburg's National theatre will not be favored this season with opportunity to witness operatic performance by distinguished artists—cause—not explained, but supposed to be, lack of cash to pay them.

Le Courrier du Bas-Rhin ascribes to "Martha" as performed at Baden, grand and legitimate success, with Gardoni, Agnesi, Vitali, Grossi and Zucchini as principals and they closed the season with great éclat.

La France Musicale tells a good story about learning birds to sing and the vocal exploits of one in "La Femme à Barbe." It also informs that Balfe's new opera for Her Majesty's Theatre is founded upon a romance used by Auber to found his "Le Serment" upon.

Barcelona's principal theatre now rejoices in performances of l'opera comique français.

Marie Sass and Villaret have done the Jewess and her father in grand style at L'Academie, where the squabble between Belval and Perrin about a role in "Don Carlos" still excites gossip and David has been deputed to supply the part to prevent disappointment. Three acts of that work have been rehearsed and Verdi had returned to stop quarrels.

Florence has now four opera houses, one—Il Pagliano—which contains over 5,000 people and La Pergola, which has a royal subvention of 80,000 francs, to sustain its prestige.

Parisian circles grumble at reading of Adelina Patti's brilliant success in "La Figlia del Reggimento" in Homburg, because they cannot realize its beauties at Les Italiens. They also record enthusiastically her presence at reunions in Homburg with La Baronne Reculet, La Comtesse Swiejkowska and in Baron Rothschild's grand dinner parties where she with La Baron Reculet sang a duet. She and Lucza were very sweet together at Homburg, and Benazet duly recorded their amabilities.

Lucza had recommenced operatic duty at Berlin with "L'Africaine" to Wachtel's "Vascodi Gama" and her reappearance excited frantic enthusiasm. Niemann the celebrated tenor, from Hanover's late opera, is engaged at Berlin's Theatre Royal for 6000 thalers per annum.

Nachauer a clever tenor is engaged at Vienna's Court Opera, but his compensation has not transpired.

Julius Prot a tenor from Cassel's defunct Court Opera, made a debut there with good success, having a pleasing appearance, very agreeable voice and style, to win favor withal.

Ascher has been appointed director of Carl's Theatre vice Truemann deposed, because of a scandalous quarrel with Strampfer and his appointment silenced all squabbling.

The Norwich, England, musical festival takes place this year on the 29th, 30th, and 31st of this month, and 1st and 2d of next, when Handel's "Israel," Costa's "Naaman," under his own direction, Haydn's "Creation," Handel's "Messiah," and fragments of his "Passion," Benedict's "St. Cecile," expressly composed therefor, and other miscellaneous pieces will be performed by an orchestra and chorus 400 strong, and Titiens, Rudersdoff, Edith Wynne, Sinico, Mme. Lablache, Anna Drasdil, Sims Reeves, Cummings, Morini, Santley, Weiss and Gassier, as principal soloists, Benedict to conduct all save Costa's oratorios.

"L'Africaine" inaugurated La Pergola's—Florence—new season, with Ferni, Stecchi, Carion, Corsó, Giraltoni, Capponi, and Becheri as principals. One name on that list will probably excite those cavillers, who supposed that a blunder had been committed in recording a French tenor's name, which, like a distinguished Prussian general and diplomat's, recalled the devil himself to nervous susceptibilities.

"Les Huguenots" inaugurated Brussel's fall opera season, at La Monnaie Theatre, in grand style, the old artists being welcomed cordially, and the new tenor—Dulaurens—receiving enthusiastic applause for his remarkable excellence as Raoul, while a new baritone—anonymous—made a great coup as Comte de Nevers, which incontinently booked him for Nelusko—"L'Africaine."

Rotterdam's fall opera season opened with "Figaro's Marriage." Kreicy, of Brunn, one of Germany's best baritones, shone therein.

Bargiel proposes to perform Haydn's "Creation" for that city's edification, to amplify, improve and renovate her musical associations with a grand Conservatoire, presided over by himself, and instructed by Lange, Sikeymer, Wirth, Giese, Schneider, and Hutschenuyter, in all branches of musical education.

L'Entr'acte informs of Paris' grand opera's progress toward completion, which is sure but slow.

Strauss will have at the World's Fair in that

city, a music hall on Des Champs-Elysees, capable of holding more than 100,000 auditors, 35,000 of whom are to be accommodated with stalls. 1,500,000 francs, or \$300,000, gold, will be devoted to its embellishment with flowers, tapestry, brilliant lighting, *jets d'eau*, beside its tableaux and statuary. It will be a palace of enchantment. This almost fabulous saloon of pleasure adornment will be derived from the former Palais de l'Industrie. After the prizes shall be awarded to contestants for Louis Napoleon's great World's Fair, a Paris, grand balls, concerts, &c., will go madly on there, under Strauss' baton, just as furiously as they used to do in old times at L'Academie.

Alphonse Sax, the ingenious contriver of musical instruments, recently wrote to Baron Taylor, who presides over that department at the World's Fair, urging certain demonstrations there, and Le Baron replies in *Le Menestrel* that he anxiously contemplates that immense subject, especially in relation to *fanfares* and martial music of all lands, for exhibition there. The female *fanfare* will be directed by Mlle. Laure Michile, and, of course, have a prominent situation in that immense show.

Paris' entire critic-dom had invitation to witness the first performance of "Astorga," in Stuttgart's Royal Theatre, and *Le Menestrel* deputed its *collaborateur*—Gasperini—for that highly important duty, with intent, no doubt, to analyze it thoroughly.

Marseilles recently inaugurated a *theatre d'amateurs*, called "Theatre Mery," when "Eva's" author had coronation by his "bust." So did Mery, after Pericaud's ode had been recited in glorification style.

The baths of Coburg witnessed a lively concert *divertissement* recently, wherein Louis Diemer, Marie Deschamps, a worthy rival of Lefebure,—Wely and Mlle. Esther performed with voice, harmonium and piano-forte.

Alfred Jaell and wife, after marriage ceremony at La Madelaine, hied to Switzerland's cool shades, for their honeymoon, and thence will emerge for a grand concert tour all over Europe—but not America, we regret to say.

Western France journals dilate upon La Rochelle's musical festival, divided between spiritual and profane dramatic performance. Leveque's playing of De Beriot's 7th Concerto was highly eulogized for excellence in all points of mechanism, sentiment and expression. Dorus, Leroy, Triebert, Jancourt and Baneux were also praised in exalted terms for artistic treatment of the first class music confided to their interpretation.

An oboe player at Paris' Casino is put up very high in artistic estimation for the finesse and sweetness united with elegant style he exhibits. If they have there any spare exemplars of such excellence, it would be doing them and our public essential service by shipping them, duly invoiced, under consular seal, to New York, for in that orchestral department there is sad need of recruits.

Thalberg is recorded as going from Pausilippe to Germany, and Madame to France.

M. A. Ehrhart's new mass recently had exposition at St. Cloud's church from Amand Cheve's society. Marie Marelle, a pupil of Cheve's, exhibited in the "Offertoire," and "O Salutaris," a magnificent mezzo-soprano, with expression and firm tone, worthy the highest commendation from severe critics.

Brandus and Dufour commenced on Sept. 25th, a publication of Elwart's musical effusions, dignified by Louis Napoleon's imprimatur—cash subscription, the price being \$5, gold, per volume, and six volumes to be published. In this first volume are melodies consecrated to fame by Faure, Montaubry, Capoul, Troy, Ismael, Carvalho, Sass and Marie Roze.

Hector Salomon's partition for "Des Dragees de Suzette," is being prepared by Choudens, who edits it *son regle*.

Parisian musical gossip is very severe upon Jacob Grau, for bucking out from engagements of artists for America in opera, suddenly and without proffered remuneration for the severe injury sustained by them in consequence. Carozzi-Zucchi, Marensi and Bottesini are especially named as suffering loss from that cause, the latter, however, cuddled into Mellon's promenade concerts upon a three stringed bass, lacking a chance to conduct a grand orchestra through grand operatic performance.

Morensi renewed her engagement with Gye for next season, but, of course, lies fallow until April next.

Baronne Leahusen is said to have discovered another Swendish Nightingale, fully equal to Jenny Lind or Nillson, in dash and bravura use of a ringing, high pitched soprano. *La Gazette Musicale* is quoted for this discovery as describing the new brilliant, as sweet eighteen, her name given as Pethrine Belzaorno, and Delasarie, a celebrated Paris singing master, as her finishing teacher for a debut at Le Lyrique.

Henri Drayton recently expatiated at Mellon's promenade concerts which ring in, all musical curiosities.

The Crystal Palace Co. had one more very last ballad concert on Sept. 26th, and the successful Tonic Sol-Fa concert was repeated on Sept. 29th—of course it was.

A loud tell is made by the London *Musical World* about Strauss paying 1,500,000 francs to give concerts during the World's Fair at Paris, and offering Verdi 100,000 francs to direct them, without getting his aid, while Rossini is reported as rejecting with scorn double that amount for a like duty. We have often read Parisian *on dits* and *canards*, but these stories beat them, all hollow.

Grery's "Richard Cœur de Lyon" had performance at Munich on its King's birthday, and Von Bulow reappeared in his company like a cherished confrere.

Bordeaux is to have a new theatre. Wieniawski excited Ems recently with his eccentric violin playing so intensely, that all its medicinal water could not allay their agitated nervous systems. His brilliant fantasia upon "Faust" did their business effectively.

Professor Fink's oratorio choir at Esslingen did selections of sacred music recently, to benefit wounded soldiers, and Magdeburg's choral society, directed by Rebling, did likewise a short time since.

Chorley remarks, "Mme. Parepa, with her play fellows, has left the old country for another American tour."

Costa, returning from Paris, sojourned with Lady Molesworth, and stated his intention to perform "Naaman" in Paris's new *Athenée* Saloon next January or February.

Mlle. Sophie Angelina, a new lady flautist, and Herr Wilhemj, a new violinist, are reported as making great sensations at Mellon's promenade concerts. The latter is a Pole, about 20 years old, and was adjudged even by Mellon's band to be a first rate master of his art.

Balfe is visiting his daughter—the Duchess de Frias—at Biarritz, where Louis Napoleon and Eugene reign supreme.

Adelina Patti is reported as very successful with Gilda's role, "Rigoletto," at Homburg, and its critics are ecstatic about her performance—vocal and dramatic.

La Grua will essay Pacini's "Saf" at Les Italiens in hope to rival Grisi in that role.

Italian journals insinuate that Wagner's admirers expect his new opera now concocting at his villa near Lucerne's sweet lake, will completely extinguish Rossini's celebrated opera upon the same subject—"Wm. Tell"—as Louis 2d, of Bavaria, collaborates with him in getting up that latest specimen of the music of the future.

The *Musical World's* Cologne news adviser gives a very *triste* account of the Stadt Theatre's

operatic company. He says "Czelsko, a contralto, alone can be styled an artist, having undeniable histrionic power, but a mediocre voice. Rfese, a tenor, and Schelper, baritone, are old stagers there, both have fine voices adequate to a first rate career, if they would learn how to use them. There a sufficient, well trained chorus, an excellent orchestra, recruited from the Conservatoire, Gurzenick concert society and military bands, capially directed by Capellmeister Seidel. Cologne's real musical life he says, however, will commence with these Curzenich concerts and quartet soirees near October's close. That correspondent fired into the *World* about the printer's blunder in giving Miss Hayne's name—she was a prize lady at the Conservatoire—and the editors fire back that he should write plainer, with a clencher, that no blame attaches to any printer for taking her sweet name in vain.

"A. S. S." there describes with emphasis worthy a new invention, the new tuning fork piano forte recently exhibited in Paris. Lord bless the man! that *improvement* was tried here a long time ago, but failed of practical use.

That journal gives nearly four pages more of discussion about Worcester's recent musical festival, which concludes with comparative tables of attendance this year contrasted with 1863, resulting in 8,707 attendants at Cathedral and 2,582 at concerts this year, against 8,288 and 2,299 in 1863. The collections compare thus: £1,215 for 1866 to £1,064 in 1863, and some £200 more are expected yet to come in. We have not space to reduce that elaborate notice to manageable limits, but remark in brief that all the soloists engaged are highly commended for all they did, and no defects are specified in all that festival performance beyond occasional lack of light and shade betrayed by choristers, especially in "Elijah," and denial of good taste for Mr. Done's selections from "Euryanthe."

"The Messiah," as usual with English publics, drew the largest audience, while its performance was least open to reproach—oratorio performers being well "up" in that master work, and the public cottoning to it closely.

Sims Reeves had two indispositions on concert nights, but came out so glorious in a great tenor's duty there rigidly declared by score, especially when he gave out "Thou shalt dash then," without change of key or vocal accommodation, such as many would be deemed masters of that immensely difficult tenor song are wont to make, all his manifold sins of vocal omission were not only forgiven, but converted into ecstatic transports of enthusiasm. That redoubtable and immensely celebrated tenor will probably never be heard in this country except by his fac similitude—Mrs. Howard Paul—whose magnificent, wide ranging, large toned and skilfully managed contralto hits him off to the very life, giving her imitations with a real enticing and exciting tenor quality which puzzles by her use of it for matching his peculiar mannerisms and exaggerated phrasing in ultra sentimental passages, even those familiar with not only his personal appearance, but thoroughly conversant with his style and execution. Those who desire—and nearly all lovers of finished tenor song do—to appreciate that great unknown to America, should improve the remarkable opportunity which Mrs. Paul's admirable performances offer to a rightful curiosity about exceeding vocal celebrities and so realize their perfect ideal. We say Mr. Reeves will not probably ever visit America professionally, or while his vocal powers yet remain available, for the very obvious reason that he is eagerly sought for in Great Britain at £50 for a concert performance requiring at most three or four easy airs—he never answers encores save on his own benefit night—and getting that sum, probably two dozen times each month, our bids of \$2,500 per month, payable in greenbacks, only excite a smile on his sweet face. This country did, a few years since, come very near being excited with his perform-

ance in English opera, for his price, \$1,800, gold then, per month was acceded to by a manager bent upon ruin with English opera in grand style, in a grand opera house, and expectation was on [its very tip toe for his first appearance. Suddenly came a chilling counter blast in the revealed fact that Reeves demanded quite a large salary for his wife—*nee* Lucombe—who had no vocal merit, and the *entrepreneur* indignantly withdrew his offer to Mr. Reeves, forever.

Chorley denounces Dr. Wesley, a celebrated organist, for not attending the Worcester Festival, as seemingly afflicted with a restless and disobliging spirit, unworthy of such a good musician.

All journalists concur in saying that this festival of the famous three Choirs proved more successful than any previous one in Worcester.

Chorley found little novelty to discuss in that festival's programmes, but names approvingly, Mauren's concertante for 4 violins, played by Sainton, Blagrove, Carrodus and Holmes, the last three being full blooded Englishmen.

He also states a decided financial success for Chester's recent Eisteddford festival, and gives a rumor that Arditi will give promenade concerts at Mapleson's, instead of English Opera, with caution against his repeating the fatal error made last year in framing impossible programmes for them.

Gye is said by him to contemplate English Opera at Christmas, in the shape of a new opera by Alfred Mellon, with Mme. Linas Martorelli-Garcia, as the heroine, as *entree* dish before a grand pantomime.

Reeves could not sing those promised songs at one Crystal Palace ballad concert, so many shillings expended with that fond expectation were lost utterly.

Chas. Adams will again do first tenor work at Berlin's Royal Opera, but vacates from Christmas until Easter, in London.

Hingston, the magnificent programme and stunning show bill writer, prospered so well at Margate with the Jullien concert hall, that he proposes to get up three more on England's sea coast, viz.: at Southampton, Great Yarmouth and Brighton.

There has been of late considerable sneering in London journals about humbug announcements of shows and entertainments, garnished by magniloquent notices preparatory to a big sensation, but we believe that Hingston, a live Britisher, can beat any dozen Yankees in that line of managerial business and manoeuvring.

George Macferren and Chorley are severely at loggerheads about finality in methods of musical instruction, so the *Musical World* constantly squibs—by *correspondents*—Chorley about his use of English and construction of sentences, while he invokes the Paris Conservatoire to shield him, by interposition of its official action thereupon.

Some very astute person at Paris recently claimed his discovery of a great discovery to improve the piano forte, which purported to be the use of tuning forks to produce its tone. Persons who profess to be very astute in such matters here, swallowed the bait and expatiated upon such a wonderful discovery, as if they believed it to have been originated by that Frenchman. The facts regarding this matter, are, we learn from excellent authority, that Mr. S. B. Driggs discovered and patented in 1850, and publicly exhibited here in 1853, at Dodworth's Hall, and 505 Broadway, two piano fortes constructed in accordance with his patent specification, whose tone was produced, as stated by the Paris claimant of originality, by percussion of tuning forks. Their exhibition was scrutinized by distinguished experts in pianism and their tone pronounced very pure, clear and telling in all gradations of light and shade. Those instruments were sold to Western people, and one, at least, is still owned and much cherished by Dr. R. V. Ashley, of Detroit, Mr. Driggs' brother-

in-law. The other is somewhere in Illinois. They were sold at current prices for good piano fortes, and Mr. Driggs corresponded with Parisian makers on the subject, with a view to introducing and patenting them in France. He sent full specifications there for a new style piano forte, which he called the "Lingurine Piano Forte," and from that—supposed to be—now forgotten instrument this shrewd Frenchman has made one for which he claims, and from some credulous people has obtained, credit for a new invention.

A Boston journal commenting upon Bateman's concert singers, declared their *ensemble* to be almost perfect, with one exception. That exception was found in Fortuna. He says Ferranti stepped into public favor in the outset by his prepossessing appearance and the exceeding clever rendering he gave Rossini's "Largo al Factotum." The spirited delivery of a Tarentella by that composer, increased his estimation, as it was "one of the ablest of humorous parlante vocalism we have ever listened to." He describes that buffo's voice as of telling quality, though not powerful, and under excellent control, while his execution is remarkable. Signora Fortuna, he says, has failed thus far in establishing himself, *pro rata*, in general estimation with his associates. He lacks the great essential of a vocalist—a voice sufficient in power, compass, and volume, to compete with his surroundings. In a parlor or saloon he would be able to do himself justice. His "Di Provenza" and Donizetti's popular romanza from "Maria de Rudenz," was not calculated to increase the estimate placed upon him as an artist abroad, and fell short in comparison with many artists who have essayed them previously." S. B. Mills, he says, is a vigorous executant; his arm and muscle is yet too powerful to give that elasticity of touch which ripen years and experience will unfold, and make him the great *virtuoso* we believe him destined to be." He ascribes to J. L. Hatton invaluable service as accompanist, while on Friday, as Ferranti took sick, he brought down the house with "The Little Fat Man," the audience being convulsed with laughter. Notwithstanding the obvious fact, that old time has whitened his hair and stolen a march upon his vocal powers, his emotions are as strong and vigorous as ever, and his songs were given with that zeal, dash and abandon, which characterized his efforts years ago.

They have branched out at Boston in sacred concerts with a Sunday evening concert and People's Lecture, at their Howard Athenæum, given by Mr. Bond's full band, chorus of vocalists, and Lyceum children, and Prof. J. H. W. Toomey to lecture them upon "Sunday and its Uses"—all for 25 cents.

We infer from the comments made upon Signor Fortuna's first and subsequent performances in Boston's very unfavorable hall for a single voice or instrument, especially to one who has not proved it by rehearsal there previous to public trial of its embarrassments to clear and full production of tone and well-guarded intonation, that he suffered from a prevalent error among soloists who essay to make hits in a strange place.

Nearly all the artists who seek here a renewal of or accession to European fame, gained in saloons well suited to develop their peculiar advantages, fail to impress their new public on first trial with convincing evidence of fame's true report, and not a few are irretrievably prejudiced in public estimation by non-fulfillment of just expectation, when confounded by almost insuperable obstacles to clear exhibition of their real excellence. Consulting either personal comfort or false dignity, which counsels reliance upon reputation rather than due preparation, they dawdle over their work for a public appearance in some, cosy little parlor, and when confronted by difficulties which might appall the stoutest artistic heart, their courage and nerves

play them false, and therefore a fiasco or near approach to it naturally results.

Mme. Sontag once, and but once, experienced this extreme hazard of excessive self-reliance and defiance of prudent counsel, for she broke down before a brilliant audience on her first appearance in a grand hall, thus environed with dangers to even a mistress of finesse and vocal management, as she confessedly was.

A marked instance of this fatuity appeared in the Cooper Institute recently, when a vocalist gifted with a rarely flexible, pure and telling voice, ascertained on the commencement of a difficult song, that she had obstacles to brilliant success and verification of an exceedingly great reputation then confronting her, which she had not anticipated, and her utmost skill was called for to make intonation safe, execution free and clear, and the spraying of *tours de force* a safe operation.

Luckily for Mlle. Plodowska, her nervous system withstood the very terrible shock which that horrible concert hall gave it, and rallying like a true operatic heroine, she before closing, brought all her vocal and artistic resources to her rescue, and triumphed gloriously in the very moment of anxiously dreaded failure. Having got hold of that almost invincible hall, she on her second trial of it amazed the severest judges by her consummate mastery of vocalization and easy graceful mastery of the most difficult vocal feats that we heard from a soprano, with like restrictions as to range of the scale.

That was a very rare example of successful combat with embarrassments—unforeseen and untold, but we fancy that she will run few more such risks during her tour with Max Strakosch's concert company.

Limberti, a sweet full tenor, came to grief speedily in that hall, because he could not like her defy the difficulties for vocal performance there abounding, so was compelled to omit his solo in second part and substitute personal appearance for vocal participation in the quartet from "Martha," which lacking a tenor and contralto—Mlle. De Gabele being also disabled by exertions to overcome resistance to production of tone—became in fact a scene for Mlle. Plodowska and Carl Formes to carry through without breaking down. She did flourish so brilliantly and exuberantly with Formes' deep bass for a foundation, as to make all end pleasantly, while gaining credit for vocal agility, spirit, and unflinching self confidence.

English opera appears to be doomed in this country, as in England, where it originated, to fall ingloriously before the swelling tide of public favor which awaits grand Italian opera. No matter how meritorious its performance may be, or how worthy its principal singers prove themselves of liberal patronage, the financial result is now as for years it has been, eminently disastrous.

Miss Richings' confessedly excellent presentation of English adaptations or really original settings of our vernacular to song and concerted music, or the best harmonies to enrich them, which can be devised, produce no adequate return for liberal outlay. Philadelphia ignored—financially—her satisfactory performances even in her superb opera house, with its added inducements by recent decorations, and we apprehend that our New York Theatre, like the preceding temple for English opera, will renew the evidence against such a desperate enterprise, as producing English opera has now become. The performance at Lucy Rushton's former theatre is creditable and sufficiently attractive to amusement-seekers for moderate show of patronage, but "The Doctor of Alcantara" fails to receive even that.

The first rehearsal of Dr. Cutler's or "Cecilian Choir" unavoidably presented their weakest side, the mature singers being otherwise engaged, and the boy soloists evincing stress of weather on their voices. So far as close artistic training of boy singers could be

displayed, the exhibition gave them and their able teacher unqualified honor, for they approached nearly to last spring's concert performance in the chorus then rehearsed. If the mature singers will attend closely and perform their essential part in concert performance like well accomplished choralists, we doubt not to witness a renewal of that intense satisfaction which awaited Mr. Carter's first essay.

Brignoli astonished Boston recently not merely with his very gracious manner, renovated voice, and ineffable sweetness of style, but in a clever attempt upon English song. Critics are proportionately sweet on him for such lavish use of vocal Means.

We hear great report of the enthusiasm created by Strakosch's Concert giving *corps*, at New ark and Baltimore, they been favored in both cities with excellent saloons in which to develop their voices and artistic culture.

The Baltimore Transcript of 4th says:—The Concert given last night by the Strakosch Musical Alliance was a surprise to the public. The character of the artists, had they been sufficiently known, would have drawn an immense audience. Those who were present were most enthusiastic, and comprising as they did some of the most critical and best informed of our musical people, their unanimous verdict of approbation may be accepted as entirely just. Middle. Plodowska, the prima donna exhibited great range of voice, fine of quality and that admirable vocalization and true expression which betray the thorough artist. She is beyond question one of the most brilliant and accomplished vocalists who has ever visited our city. Mr. Prume, the violinist was a particular subject of admiration, and astonished all by the extraordinary skill he displayed in the management of his instrument, and the complete mastery he has obtained over it. His selections were well made, and his rendering of the Carnival of Venice, was the most original and finished we have heard. He is a virtuoso of the first order, and cannot be rated too highly. Formes is the artist that he always has been, and whatever he does is in thorough accordance with the most discriminating taste, and the strictest musical rules. To these he adds a very powerful and enjoyable voice and a thoroughly studied school. The notable features of the Concert were the *morceaux*, which Mr. Formes gave us in his best style; Middle. Plodowska's exceedingly brilliant rendering of the "Una Voce," from "Il Barbiere," which, though embellished in the highest degree, showed the most perfect taste and the most thorough mastery of vocalization.

We entertained no doubts respecting Mlle. Plodowska's surpassing estimation as the accomplished mistress of finesse and rarely brilliant vocalization, exemplified in a voice admirable for its purity of tone, suavity and graceful flexibility.

Neither did we doubt Formes' triumph over malignant assaults from *pseudo critics*, when in full possession of that still magnificent voice he possesses, coupled with his thorough musical attainment, or that Prume's dazzling execution of difficulties, if divested of extravagant personal contortions, would move any unprejudiced public to hearty expressions of admiration for his innate ability. The confirmation above given by the Baltimore Transcript is therefore acceptable, inasmuch as that it proves a Baltimore concert public to exercise just discrimination and to possess keen appreciation of real excellence.

Boston pounced upon Hatton for a song when they found that Ferranti plead indisposition and cheered his old heart with shouts of applause, but those who affect to be thoroughly conversant with the latter's ability, declare that he surpasses any *buffo cantante* ever heard in this country—De Begnis not excepted. We shall on the 29th inst. ascertain in Steinway's Hall, if that loud report be true or a mere rose colored fancy sketch.

Brignoli pleased Connecticut folks very much in a recent concert, not merely by his sweet voice but the unwonted affability he there displayed.